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THE SCRIP

NOTES ON ART

MAY 1906



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THE SCRIP

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VOLUME I.

MAY, 1906

NUMBER 8

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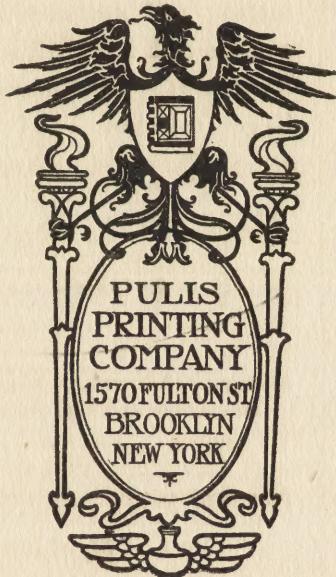
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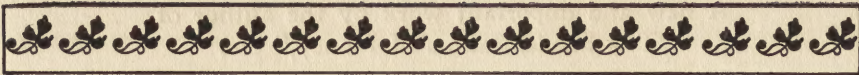


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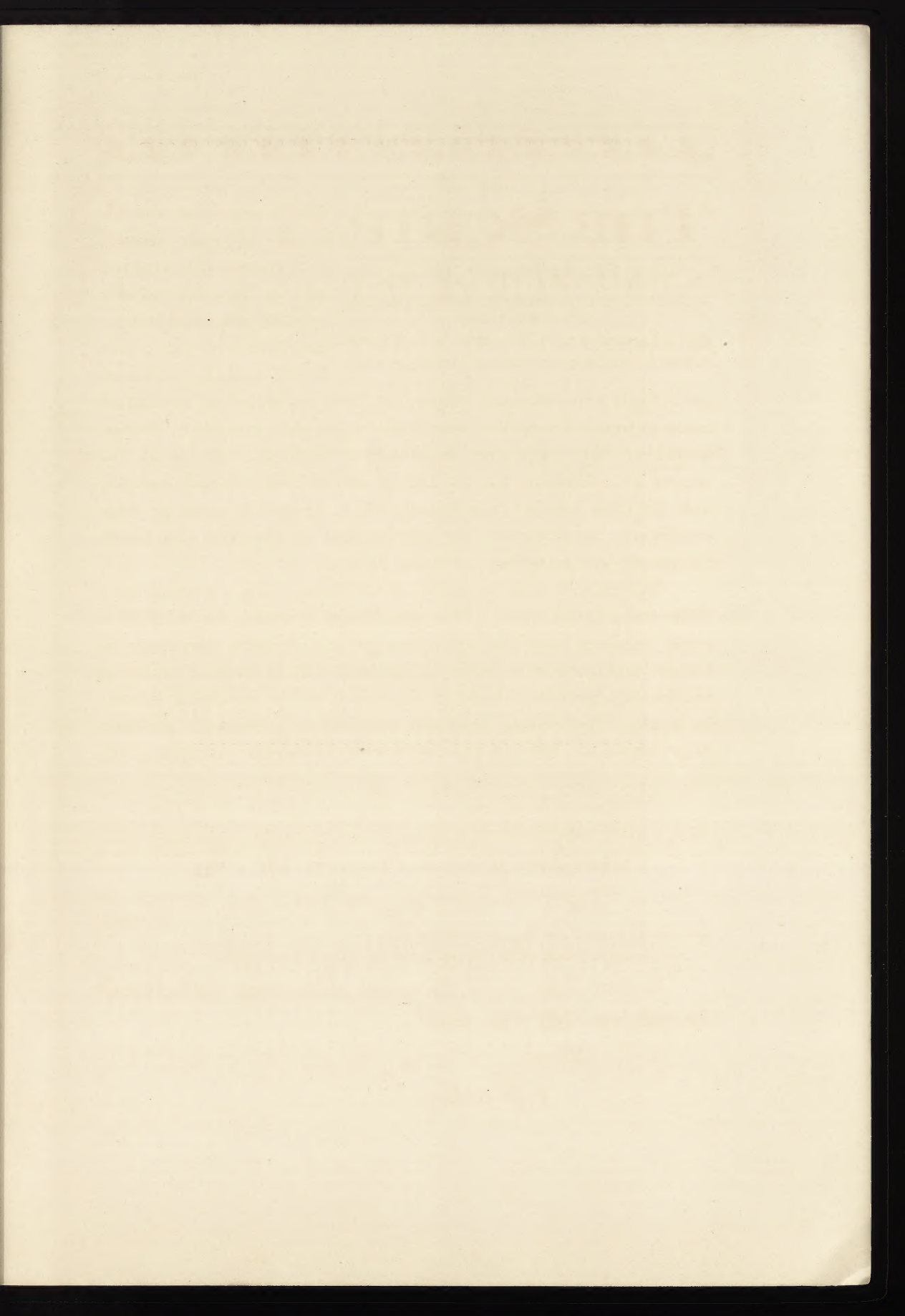
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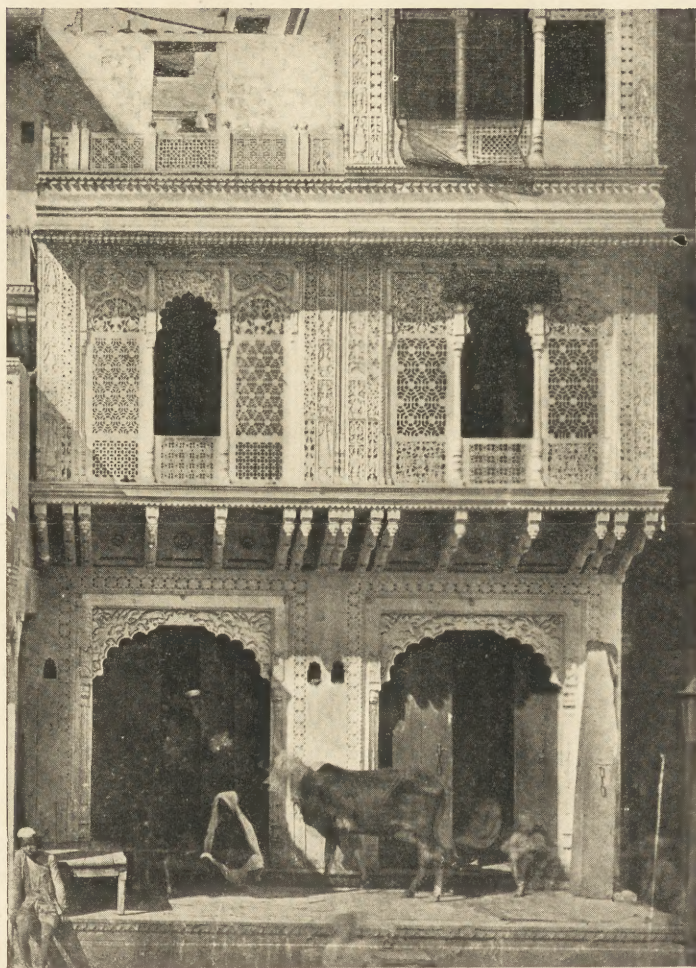


Plate XIV.

SHOP IN LASHKAR.

(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

THE SCRIP

Conducted by ELISABETH LUTHER CARY

Vol. I

May, 1906

No. 8

Civic Architecture in Hindustan

An Address by Sir Caspar Purdon Clarke

WHATEVER may have been the aspect of a Hindu town in that Golden Age when every action in life was regulated by the sacred Shastras, at the present time, with very few exceptions, the cities of India owe their plans to the same influences which have determined the growth of streets and the position of public officers in most of the towns of the world.

For the greater number, it is impossible to formulate a general plan owing to local peculiarities of site, but if classified under such heads as royal cities, holy cities, and commercial towns, a general description can be attempted. One of the exceptions to any such classification is the royal city of Jeypore, of which it is enough to say that, built in a very short space of time upon a level plain, it possesses the advantage—or what many would consider the disadvantage—of a regular plan, being a parallelogram divided longitudinally by a single wide street, and transversely by two, making the whole town six large blocks of buildings, of which one is entirely occupied by the palace.

Again, it is necessary to except the Presidency capitals, where, naturally, the foreign rule has asserted itself by the

erection of large public buildings in a diversity of styles, and the interference with native custom by the introduction of building acts more or less vexatious, and, lastly, that crowning source of litigation and ugly building—"light and air" regulations.

ROYAL CITIES.

The aspect of an Indian royal city, whether still a capital or fallen to the headquarters of a collectorate, is not to be surpassed in picturesqueness by any other style in the world; the area restricted by embattled walls and bastions—a towering fortress, palace, often a town in itself, occupying a fair portion—being often the nucleus upon which the city grew. The gates mark the terminations of the principal streets which stretch out a rich succession of façades, the houses of officers of State, and the no less ostentatious shops of the well-to-do burghers and handicraftsmen. These streets are seldom regular in their line of frontage, even when bounded by the open drain which, running close under the shelf-like projection of the shop floors, is often buried where an arcaded canopy is added to the shelf, and the shop front encroaches on the road.

These shops, though separated by party-walls, and their line of frontage broken by irregular verandahs and awnings, yet mix and blend into a vista of rich profusion, where bright coloured stuffs succeed the splendour of the brass-worker's shop, again to be followed by the burnished metal and gaudy decoration of the cook or spice seller. The jewellers and money brokers may occupy a whole street, and their somewhat plain shops—white-walled, and white cotton-carpeted—assert a dignity which enhances even the apparent value of their wares.

The banking business is generally carried on in the upper



Plate I.



Plate II.

BUILDINGS IN JEYPORE.

(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

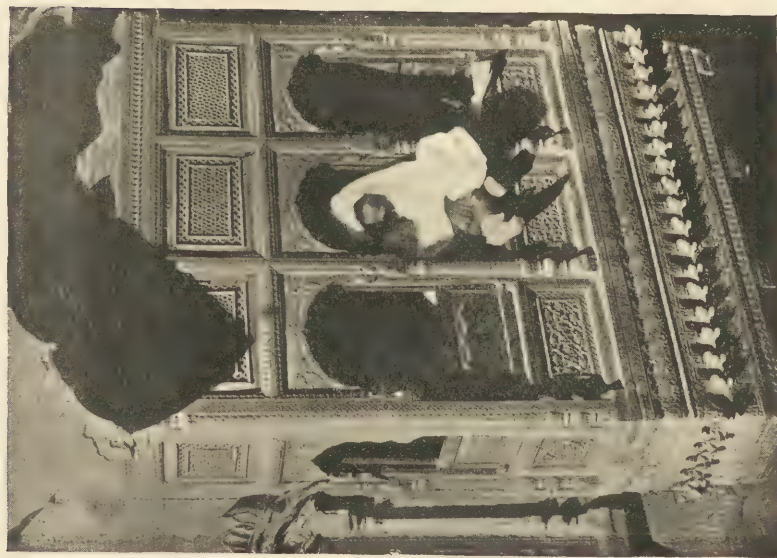


Plate III.



Plate IV.

BUILDINGS IN AHMEDABAD.
(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

part of the house, and in such cities as Delhi, Amritsar, Lashkar and many towns in the Bombay Presidency, the wealth of the owners has been lavished upon the façades, and, what is more than wealth, the individuality of owner and builder (for these people are, in a way, their own architects) has found expression, without that incongruity which, with us, generally results where an attempt is made to depart from the common-place lines dictated by ground landlords and speculating builders.

Off the main streets, and often approached by gate and archway, are the quarters of the various classes, casts and sects. These are small towns within themselves, and here the labyrinth seems to be the model upon which their streets, or rather alleys, were planned. The gates of their quarters in the Bombay cities show the necessity of such precautions in the Mahratta days, and their loop-holes, machicolations, ironbound doors, and surprise proof wickets, are significant of those good old stirring times. These gates are now fast disappearing in the towns under our rule, but the people still congregate in their several quarters, where the chiefs of each community vie with each other in the magnificent exteriors of their dwellings.

The royal city of Ahmedabad probably stands first among those Indian towns where civil architecture rivals that of the regal and ecclesiastical buildings, and has a still greater interest to us by still possessing the art in undiminished vigour.

The 16th century house front erected in the South Kensington Museum (though to us a marvel of richness), is but a fair average example of an Ahmedabad merchant's dwelling. It belongs to a good period and differs from the modern houses more in form than in excellence of design.

There are still many of these balconied houses left, and all seem to owe the peculiarities of the upper stories to the absence of the deep open portico which, in the more recent buildings, stretches across the whole of the ground floor. Amongst these it is very difficult to distinguish between houses built ten years and those of fifty or sixty years since; and, perhaps, one of the best façades in Ahmedabad was erected during the great cotton times of the last American war. Under the Moguls, the officers of State generally held their courts in their town dwellings, and thus a number of minor palaces, thronged with suitors, uniformed attendants, and guards, marked important centres in the city, and changed the character of the scene; again to be changed when, passing on, the Hindu temple with busy worshippers, or the solemn court-yard of the Jumma Mosque broke the line of shops and markets, and prepared the travellers for the greater glories of the palace.

The palace often contributes the least to the picturesqueness of the adjacent streets; generally occupying an exterior area, bounded by high walls unpierced by windows, the effect is rather that of a prison or fortress, and it is only when one of the great gates is reached this impression is changed for another, when a row of shops is seen within, and a multitude of every-day people coming and going, apparently on their own business, again recalls the town gate. This last is not far from the actual fact, for the palace is a town with a full complement of purveyors and artificers, and a population which can only be reckoned by the thousand. By passing other gates, the more private precincts are reached, and having left the horses at the gate beyond which no one but royalty rides, and crossed another court on foot, at last the spot is reached where further progress can only be made in the company of a chamberlain.

Where the palaces are actually moated forts, like Agra, Delhi, and Lahore, they cannot be considered as influencing the architecture of the streets, especially when a difference of style is well marked. In the case of Jeypore, however, the palace and town (built together) seem to belong to each other, and one of my illustrations—"The Tower of the Winds"—is a remarkable and beautiful addition to a street which otherwise would have had all the attractiveness on one side.

HOLY CITIES.

The next type of town is the holy city, where rival temples dispute the offerings of pilgrins, and offer to the variously inclined security in the next world, or indulgences in the present. Benares, in the north, and Madura in the south, may be taken as good examples of this class. Here the enclosure walls and bastioned gates are wanting, and, though palaces have sprung up in various places, the towns preserve the peculiar character of their early days, when a newly canonised shrine, attracting a number of pilgrims, became surrounded with the huts where their wants were catered to.

It may be that the knowledge of the transitory state of mundane affairs has had a sobering effect upon the minds of the burghers and their builders, or that they are content to devote their spare wealth to the adornment of the temples, or to add to the jewellery and plate which are preserved in the holy treasures for the service of their gods. Whatever may be the reason, the fact remains that the streets of the holy cities depend for their effect on the contents of the shops rather than on the shops themselves; and in the south, where the temple enclosures house not only the functionaries and their families, but the shops and families of those who sell food, spices, and the necessary articles for worship,

it is only natural that the splendour of the town-bazaar suffers from this competition.

The number of people living in these places is enormous, and almost rivals the communities within the precincts of the royal palaces. As an example, the number of individuals said to live within the temple of Seringam, near Trichinopoly, is 3,000. Whilst noting the plainness of the streets in such a city as Benares, no injustice should be done to the wonderful pictures produced by the temples, which are of all sizes, from votive models, scarcely a yard high, to cathedral-like masses, many, fortunately, unenclosed, except where shops and other buildings have grown against them.

It is here that Hindu architecture is seen at its best, and perhaps owing to the sharp contrast between the exquisite finish of the elaborately unpractical but solid-looking angle of a temple porch or base jutting out from between low lintelled shops—some bright with whitewash, others smoke begrimed, all plain and business-like—such dignity is accorded to the portion which would be lost were the whole building seen clear of the surroundings.

The peculiar feature of these cities is the bathing ghaut on the river side, or the tank, which might sometimes be more properly termed a lake. These, the crowning works of the Hindu architect, though closely connected with almost every thought and action in their daily life, distinctly belong to the spiritual part of their existence; and, perhaps, it is for this reason, and because here the last rites are administered to their dead, that such splendid sites are almost unused for the erection of palaces or residences of the wealthy, except when intended for purposes connected with their religion.

Rich with closely packed temples, and the stepped ways

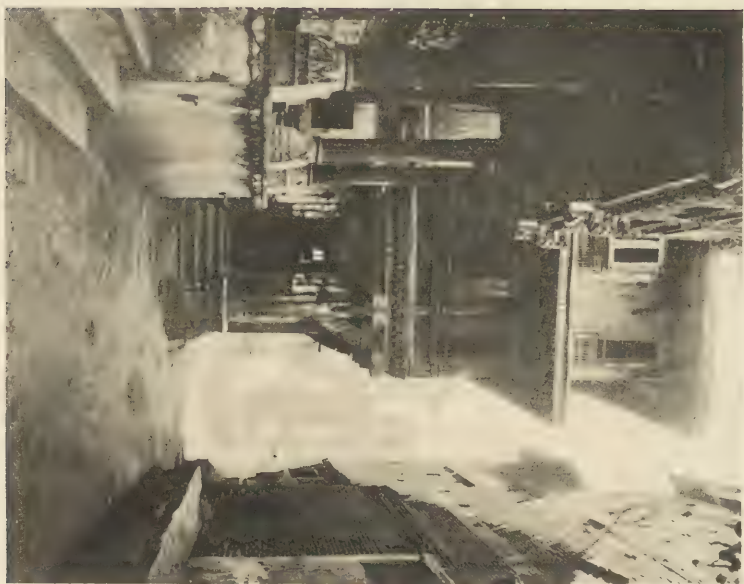


Plate V.



Plate VI.

A TYPICAL STREET IN HINDUSTAN and
A SHOP WITHIN THE LAHORE GATES
(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

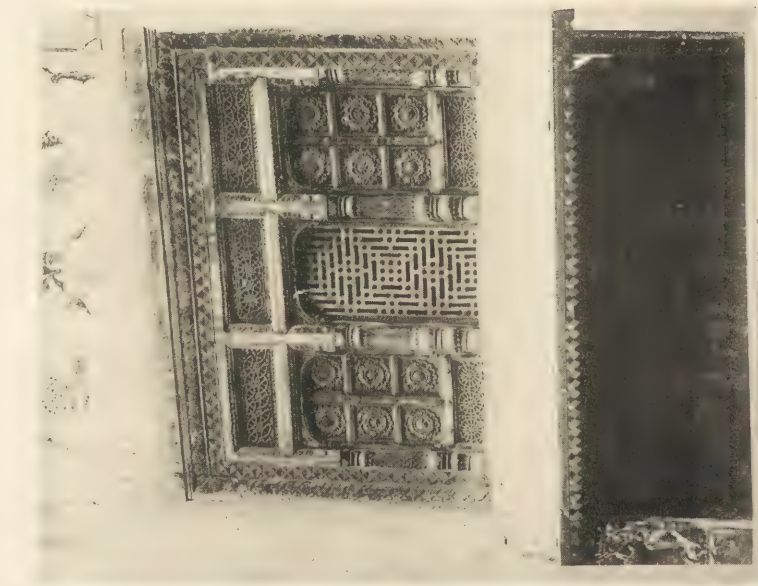


Plate VII.



VIII.

BUILDINGS IN LAHORE.

(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

thronged with innumerable people going and coming from the water, there is, however, a want of human interest in the scene; and the same feeling is experienced when a busy mart or dock is encountered in our own country, where the bustle and confusion of the people, each intent on his own business, the hard unsympathetic look of the surroundings, and absolute want of the appearance of domesticity on all sides, makes the whole mechanical, and we wonder whether these moving units have homes like other human beings, or are puppets in a great show, moving only in obedience to some hidden force.

COMMERCIAL CITIES.

The last class of city I have to describe is the least interesting as a general rule. Scattered about all over the country are towns which, owing to the ebb and flow of commerce, become for the time being commercial centres, or the depôts of produce of various sorts. Such cities spring into existence rapidly, and as soon fade out; whilst others have been leading marts since the beginning of history. Our railways have done much to confirm the stability of many of these, whilst others, left at a distance from the iron road, are ruined beyond hope.

Of new cities, I do not know of a better example than Beawar in Rajputana. It is difficult, on approaching the picturesque gateway and lofty crenulated walls, to realize that this town was built in a desert, and filled with one of the busiest populations in Rajputana in a few years; and it is still more surprising to find that the revered name of the founder is not that of a native warrior or saint, but of an English gentleman; and the principal shrine where Hindu and Moslem leave votive lamps, the tomb of that officer's wife. Some of the commercial and royal cities still occupy the same

sites after an existence of 2,000 years, whilst others have been constantly on the move, either in obedience to some physical change—such as river encroachment—or to such causes as the pride, intrigues, and family quarrels of those dynasties of rulers who founded the successive cities which culminated in the present Delhi, after leaving detached groups of ruins of an area of over 100 square miles. Others have disappeared, like Gaur in Bengal, which, during 300 years, retreated before the shifting bed of the river, and having moved back twenty-one miles, only forsook the contest when the commerce which the river brought found another channel and mart.

Of the class of towns represented by the important city of Nagpore in the Central Provinces, are several which show how much can be done in India when native talent and love of display are well directed. A few years since they were remarkable only for the plainness and dull monotony of their shops and dwellings, even though the possessors of some extensive sacred buildings. Then suddenly the native communities (encouraged by the chief English officials) began to build as only princes did in the ages passed by. Four of these towns owe much of their present splendour to the energy of a gentleman who was successively the chief administrative officer in each. Beginning with the Ghaut at Mizapore, then the museum and many buildings, both public and private, at Muttra; and since, the market places at Bulandshahr and Khonja with numerous private houses which have sprung up through the emulation of the leaders in various sects and castes: all these improvements have been happily carried out in native style, and designed by good native workmen, the only European influence exercised being Mr. Growse's criticism on any proposed departure from the can-

ons of good taste, which, from his knowledge of the modern Mogul style, he is able to give with authority. I wish particularly to instance these towns, as the work accomplished there within the last few years fully illustrates the latent power for true art work which exists in even the most unpromising of Indian towns, and which is so often wrongly developed or crushed out when Government or over-zealous but ignorant officials attempt to do something to revive the native arts of India.

Respecting this Mogul art, it is strange how it has displaced the national column and lintel wooden style in parts of the country where the Hindus have held their own. The Meywar people, though ubiquitous, have their own city in the great Rajput desert, and it is from choice only that they did not follow the lines of Hindu construction and design, which even the Moslem conquerors of Ahmadabad adopted.

The power and adaptability of national Hindu architecture is shown in the old palace of Man Sing, in Gwalior fortress, but even there it is barbaric, and fails entirely in grace and refinement.

But in adopting the style of their Moslem rulers, they have in a way made it their own, and seldom in architecture can such a blending of different forms be found as in the Seth's house in Ajmere, of which I have a few illustrations. It is not that stone replacing wood in Central India has led the merchant classes to adopt the construction and ornament of the Agra and Delhi palaces, for the same people, when in the Punjab, in places where stone is rare and wood plentiful, copy in the lighter material the lithic forms of cusped arch and hollow cornice, but with such due regard to the quality of the material used, and with such admirable taste and knowledge in proportioning the members, that wood seems

to dispute the parentage of this art with stone.

As most of my illustrations are taken from this class of design, I may be permitted to direct your attention to the vast area of the world's surface which has been embellished with buildings in the Saracenic style, of which the Mogul is a branch, differing from others only in the details of ornamentation and such changes of plan as are necessitated by the different conditions of living in India. Whether developed in Byzantium, or invented later in Persia (for it is no descendant of the architecture of the Arsaces or Chosroes), Saracenic art possessed a strong individual character, and, even when in Eastern Bengal the general form of the buildings became that of the haystack-topped native houses, with eaves bending under the weight of covering, the similarity of expression was sufficiently retained to allow of comparison with the work of the Moors in the far west. This likeness is the more marked in the Deccan, where the lighter features of the Mogul work in the north disappears, and the stone work approaching the lines of Persian ecclesiastical art, leaves a stucco covered class of buildings like the great archways at Hyderabad, with very little surface ornament but the strongly marked forms so characteristic of Morocco and the cities on the north-west African coast.

My illustrations begin with a street scene in Jeypore (Plate I.), where the remarkable building, which occupies nearly the whole extent of the picture, bears the name of "The Tower of the Winds." It is placed at one angle of the great palace, and almost entirely constructed of stone, has open lattice work in its multitude of projecting windows, affording, in the interior, the combined open air and shade so necessary in such a climate. The shops on either side are built against the palace wall, and where they and other



Plate IX.



Plate X.

BUILDINGS IN LAHORE AND DELHI.
(Reproduced by kind permission of Sir Caspar Purdon Clarke.



Plate XI.



Plate XII.

STREET IN DELHI and
OLD COURTYARD.

(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

buildings occur, the monotony is relieved. Similar shops extend along the whole front of the palace, which, except at the large gates, would otherwise present a frontage of bare walls, of great height.

The second view (Plate II.) is of another street corner in the same city, and illustrates a peculiarity of Jeypore which is not always detected by admiring visitors. Owing to the short space of time allowed by Jai Sing for the building of the city, it was only possible to run up the façades of many houses in the principal streets. This, in some cases, led to a style of building beyond the means or requirements of the owners, soon resulting in a stoppage of the internal works, or their completion on a somewhat reduced scale, often without reference to the lines of the front.

The next (Plate III.) will be recognized by all who know the Bombay Presidency. It is a house in one of the inner streets where the commercial classes dwell. Although from Ahmedabad, it may be taken as a representation of the older style of house in other towns on the northern Malabar coast.

Plate IV. shows a row of such dwellings, but much more modern, some of them being only ten years built; whilst the fifth illustration will appeal to all lovers of the picturesque, and stand as a protest against fussy and interfering laws which, by docking the projecting upper stories and roof, and widening the roads, would destroy the grateful shade which, even to natives, alone makes life bearable in hot countries. The house blocking the end of the street possibly commits every crime forbidden by the Building Act, but at the same time it protects the street from the glare, and to some extent the noise of the market place beyond; and although it is bound to go down, sooner or later, before the fiat of some collector (upon town improvement bent), we may wish it to

stand long enough to convince the unthinking that, whilst wide streets are essential as the main thoroughfares of commerce, the same rule can be relaxed when private dwellings and retail bazaars are being planned in a tropical climate.

Another offender against our rules and regulations is the next view (Plate VI.)—a shop within the Lahore gates; and this illustrates one of the advantages enjoyed under the old unwritten laws of the country. The owner of a small corner plot, just 8 ft. wide by 13 ft. deep, runs up as tall a house as such a base will carry, without any regard to the surrounding buildings, and having the road on two sides, his floors are balconied out so that his open terrace at the top attains a respectable area. No one on the opposite sides of the two streets is likely to complain, as this block affords shelter from the sun during some part of the day; and his immediate neighbour, should he wish to go as high, or project as far, or to block up any windows overlooking his ground, would have full liberty to do so at any time, no length of enjoyment being accepted as a plea for the right of view across another man's land by which he would be prevented from building thereon when he desired to.

Plate VII. shows the window of a mezzanine floor over a shop in Lahore, and shows the richness attained in ordinary carpenter's work in that city. This is also illustrated in the next view, (Plate VIII.) where the upper window of wood recalls the Mushrabeyeh windows of Cairo. The triple casements beneath are in wood, but the piers, with their plasters and foliated arches, are in cut brickwork, coated with stucco. These are flanked by two small niches for lamps on illumination days; and two oriel windows for use in the cool of the evening.

The general view (Plate IX.) of one of the principal



Plate XIII.

BUILDING IN LASHKAR.

(By kind permission of Sir Caspar Purdon Clarke.)



Plate XV.

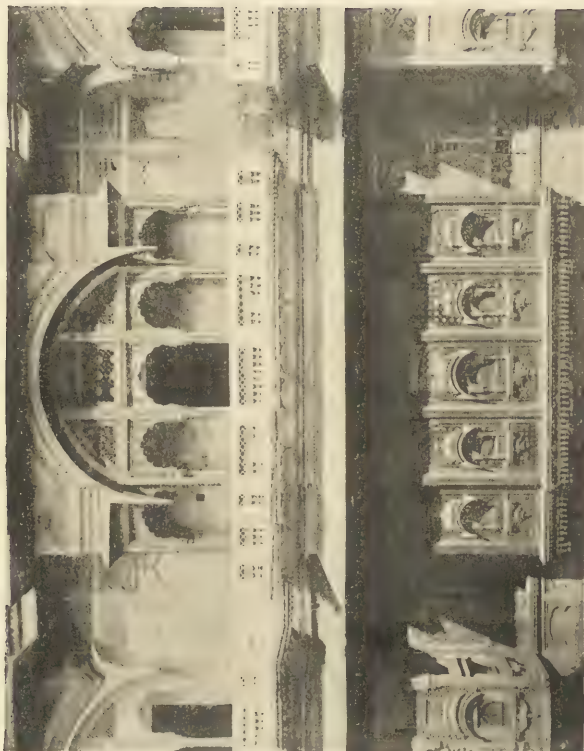


Plate XVI.

BUILDING IN LASHKAR and
the SETH'S HOUSE AT AJMERE.
(Reproduced by kind permission of Sir Caspar Purdon Clarke.)

streets in Lahore will afford a good idea of the result of leaving people, unfettered by rules and regulations, to build as they like, but subject of course to those laws which good neighbourship and fellow feeling dictate; and although no two keep exactly to the same frontage or horizontal parallels of floor, window or cornice, it must be admitted that this wholly irregular street can compare favourably with many of our own in this great city, where these niceties have been attended to.

The next two represent a brick street in Delhi. The first (Plate X.), the entrance from a court, and the next (Plate XI.) a *cul-de-sac* leading from it; both are rich in the projecting balconies, which Government is striving to curtail, and, with us, the bridge which here joins the houses of two brothers would represent a correspondence with the Board of Works horrible to contemplate.

Plate XI. can scarcely be classed under street architecture. It was a very old courtyard behind some very modern shops, and used as a store for Manchester goods. The original façade had been demolished or built up, so I secured this note of all that remains of what was once a very important building.

Leaving these old-established cities for one of the mushroom class, the three following views of Lashkar or New Gwalior show the Moghul style adopted by an essentially Hindu people, even though their ruler set an example by going off in another direction, and employing an Italian to design and build the palace. It is not necessary for me to say how that palace compares with the ordinary shops and dwellings of Lashkar, for few would congratulate the Maharajah upon the wisdom of his choice of style.

The last (Plate XVI.), and perhaps the best, represents

a portion of the Seths or bankers' house at Ajmere, and there is little in the royal palaces of India to compare with this mansion for graceful richness and delicate treatment. In this no assistance was rendered by the material, which is a stone so coarse that whitewash has been liberally used to make a surface.

Three Illustrators and Some Principles

By Frank Weitenkamp

ILLUSTRATION to be adequate must elucidate the text or adorn it. The former implies mainly an introspective mind; the latter, a feeling for decorative effect and harmony. The two may be united, as in Vedder's masterly drawings accompanying the *Rubaiyat* of Omar Khayyam. But illustration as we ordinarily see it is not intimately connected with the printed page and does not form book-ornamentation conjointly with the text. It usually consists of pictures separate from the letter-press, deals with more or less realistic situations, and demands primarily an intelligent understanding of the text, and the ability to state pictorially the psychical and physical relations between the different characters to be represented. This presupposes a sympathetic understanding of the human mind in its various manifestations, a sympathy that responds readily to the varying notes struck by different aspects of humanity. This ability, when present in the illustrator, is usually limited to a certain class of subjects; hence specialization. Even the favoured artists whose point of view is widely inclusive are very apt to present certain types of classes, certain phases of human nature espe-

cially appealing to them, with more appreciation and truth than they do others. The main necessity, however, is that the choice of a specialty be based on complete sympathy with the subject chosen. Humanity, to be definitely won, must be met with a seeing eye, an understanding mind and a feeling heart. The qualities of discernment, penetration, loving and conscientious study, devotion to the matter at hand, thoughtful observation, are those which unite work so dissimilar in style as that of Howard Pyle, W. T. Smedley and A. I. Keller. Not that they are the only ones who rise above the wearisome cleverness of mediocre or lazy minds, but that by the very difference in the manner of expression in which their attitude is manifested, their work serves well to point the moral here intended.

Smedley has been much associated with so-called society-pictures, which term may call up the familiar conventionalities it so often describes. But while his society people are formal, they are also individualities. His well-developed powers of observation, his sympathetic reproduction of the peculiarity of features and expression, of attitude, of the very fit of garments as indicating the form of the body underneath, combine to characterize not only the individual portrayed in his personal peculiarities and his profession, but also the class of society to which he belongs. It is this subtle psychological element that makes Smedley's work attractive. He does not show merely well-drawn models which are instantly recognized as such, or dummies for the exhibition of tailor-made gowns, but living, breathing people, types of familiar classes and species, close to our nature because of their pulsating humanity. Take a simple subject such as the one representing a young girl fastening a flower in the buttonhole of her father who stands watch in hand, a

good-natured but time-table-enslaved commuter. The little scene is brought vividly before us in its delightful intimacy, because the artist, by subtle touches of characterization, has raised it out of the rut of conventionality into which representations of this kind, treated with the superficiality born of inability to grasp the finer, more unobtrusive signs of character, are so apt to drop.

Keller's work, different in style, also stands out through seriousness of treatment and characterization. Not that he is always right, but that he always honestly tries his best to be. He is not perhaps as subtle as Smedley in defining individual traits, but seems on the other hand to lay more forceful stress on what one may call the psychology of the group, the temporary general aspect of a number of people depicted in one picture as component parts of a general action. There is dash and vigour in his work, but no dependence on a glittering technique with its deceptive effectiveness which so often blinds the beholder to the absence of harmony with the text. His very method of preliminary selection indicates his point of view. On reading an author's manuscript he makes notes of places adapted for illustration, perhaps three times as many being noted as illustrations are wanted. These are gradually brought down to the requisite number, the aim being to make the illustrations as much as possible tell a continuous story. Keller's effort is really to illustrate the author's meaning. He helps the reader to form a mental picture of the writer's scenes and characters, and does it well. This is a quality sufficiently rare among illustrators to be worth recording with emphasis. Keller is always honestly thorough—thorough in conception, not finicky in execution, for he knows when to stop. Even when we do not agree with his conception of a character or scene

we cannot close our eyes to his seriousness of purpose. And that, in illustration as in any other work to be properly accomplished, is an important and necessary factor.

The solidity and thoroughness, the serious mental attitude of the method of Howard Pyle finds in its turn an expression quite its own. While psychological analysis of the individual is not lost sight of in this artist's drawings, they yet give more the general character of the historical period with which they deal. The clothes and surroundings fit the people and the people fit the clothes instead of giving the impression of models hired for the occasion, or of present-day folk donning the garb of the past in masquerade. Yet one feels the spirit of the age illustrated rather than the dry-as-dust result of archaeological studies. The virile directness and simplicity of the work heightens, if anything, the impression of serious study and of grasp of subject. Pyle is one of the most distinct and forcible personalities among our illustrators, past and present, and his influence is felt in the work of a number of his pupils.

The work of men such as the three here considered offers a refreshing and hopeful contrast to the performances of those prominent and popular ones of facile touch, whose brilliancy is apparently supposed to cover their sins, unless, indeed, we assume that they know not what they do. The extent to which models and style adapted to a certain limited sphere (generally to that of the so-called "society-picture") are utilized in general illustrating is almost incredible. The spread of technical facility has its good and its bad results. It has made the best work better, but has produced also an increasing amount of vapid cleverness. To put the matter in other words: the thinking artist is not too much in evidence.

F. G. Dumas, a French writer on art, said of Menzel: "We

can salute in him a reputation which will continue to grow, because he will have been not only an artist, but also an intellect." That is why Menzel's illustrations for the works of Frederick the Great are what they are. Questions of fitness, of psychological analysis, of conscientious study of the case in point, enter into an adequate illustration together with good drawing and composition. Thought is necessary as well as manual dexterity. The intelligence must join with the hands to produce work that shall be of lasting worth.

In the little *Chronique* accompanying the *Gazette des Beaux-Arts* M. Salomon Reinach comments with enthusiasm upon the good fortune of the Metropolitan Museum of New York in securing the services of Sir Purdon Clarke, of Mr. Robinson and of Mr. Fry, calling attention to the fact that Mr. Robinson "created, classified, catalogued and rendered celebrated" the department of classical archaeology in the Boston Museum, adding: "He will have a great deal to accomplish, but I have followed his labours for twenty years and I believe him equal to any task whatsoever demanding science, devotion and taste." M. Reinach also refers to the Marshall Field bequest to the Field Columbian Museum, which gives to that institution an amount of money to expend in acquisition equal to that at the disposal of the Museums of the Louvre and of Berlin together, even though half the revenues should be spent in defraying general costs. "If the management of this fortune," he says, "is confided to true connoisseurs, who are not pre-occupied with buying the works of fashionable masters, who buy works of beauty, the Field Museum has before it a future which many an old and rich European collection might envy."

The Galleries

THE SOCIETY OF AMERICAN ARTISTS

WHAT does the last exhibition of the Society of American Artists express? This naturally is the question with which all thoughtful people enter the Fine Arts Building this month. The institution has been in existence twenty-eight years and is no longer revolutionary in character. The painters who were the new men at its opening are now the established leaders in American art. It is conspicuous and perhaps significant that so many of the stronger and older members are not represented in the present exhibition. Among the absentees are John La Farge, J. W. Alexander, E. H. Blashfield, George W. Maynard, Dwight W. Tryon, Augustus St. Gaudens, Elihu Vedder and Horatio Walker. On the other hand, a large picture by Abbott Thayer (loaned by Mr. Freer) *The Lute-Player*, by Thomas Dewing, and two portraits by George De Forest Brush, supply some of the special interest attaching to the familiar names of the past. But putting aside disappointment at not seeing work that we had hoped to see, what are the American painters of to-day saying to us in these four hundred or more canvasses? For one thing, they are saying that in the past quarter of a century they have learned a great deal about drawing, especially about drawing the human figure. Very little of the drawing is positively poor; a great deal of it is positively good, in the sense that the construction is thoroughly understood and the proper relation of details to the whole is adequately grasped. They have learned also a great deal about

the art of composition and about the management of pigments. The general aspect of the galleries is that of a place hospitable to competent workmen and markedly inhospitable to the feeble and the timid. But among the strong and the bold are there as many ways of looking at nature and the subject as one might expect from the general capability and high level of "knowingness?" A great painter is one who opens a new window upon the outer world and shows us a new phase of what lies about us. Winslow Homer did this for us, and John La Farge, and George Inness and others who were just at their prime in the seventies. There seem to be fewer masters in the group of the Society's present exhibitors, possibly because the general level *is* higher, and possibly because with more numerous facilities for the study of art that study represents less of a dedication of minds better fitted for it than for any other calling.

There seems to be also a certain restlessness in the majority of the works produced, a restlessness that does not in the least give the effect of energy, rather of no special concentration of purpose. It may appear invidious to pick out a painter of such obvious gifts and merits as Mr. Colin Campbell Cooper to illustrate this decidedly American quality; but his view of the lower part of New York—*Rush Hour, Brooklyn Bridge Entrance*—presents naturally a very striking example of a spirit typical not merely of the toiling thousands who pour in and out of the subway entrances and throng the stairways of the elevated road in Mr. Cooper's picture, but of the artists who paint for the New York exhibitions. Mr. Cooper has painted his buildings with much skill and has suggested his swarming little figures with a minuteness of differentiation worthy of a Callot, but the diversity of the scene is not synthetized into a calm impression. Mr. C. R.

Bacon's *The Circus Tent*, which hangs in close juxtaposition, while somewhat heavy and toneless, has nevertheless a sobriety of treatment and dignity of arrangement that cause the eye to rest upon it with pleasure and with a little of that peace of mind which one expects to draw from art. The pictorial material of New York life makes its appeal to Mr. Jerome Myers in a very different way. His *Band Stand*, his *Recreation Pier* and his *An Appreciative Audience* are all presentations of the side of New York seen by the settlement worker and the dweller in tenements. Aside from the flexible and vital drawing which so perfectly conveys the right movement, the unhackneyed vision that finds an inspiring theme in these multi-coloured masses of humanity congregated in any place—street or park or pier—where a chance for gayety exists, must be welcomed as the herald of a genre that has been slow in coming into true artistic life. The values are not rendered with simplicity, but the composition of masses is strong and the vitality of conception is refreshing. The subject pictures in the exhibition are few in number, as usually is the case nowadays, and a large proportion of them deal with these cosmopolitan themes of which other representatives are Mr. Everett Shinn, with his *Concert Hall*, *Ballet Rehearsal*, *Hippodrome*, *London* and *Chorus in the Gingerbread Man*, all very clever, but thin in execution; Mrs. McLane, with *Sunlight in the Square* and *Waiting for the Ferry*, and Mr. Koopman, with a *Dock Scene* and a *Street Scene*. The Carnegie prize of five hundred dollars has been awarded to Mr. Hassam's *June*, a painting of nude figures in the open air, extremely brilliant and gracefully designed, and with an open air feeling of light and heat. A more exquisite modelling of the figure would not perhaps be amiss where the presence of the figure is so

insisted upon, but one of the things our exhibition has to tell us in that we cannot have all qualities in one picture. In Mr. Dewing's one picture we have beauty of surface and beauty of colour and tone. The matter of surface is one that has been long neglected in modern art, but with which artists must concern themselves if their aim is complete and persuasive beauty. The surface in Mr. Dewing's *The Lute Player* is perfection. The glamour of his colour rests upon it lightly, not held by a medium as thick as treacle or as dry as chalk, but delicately fixed to the canvass by an impalpable means, leaving only the subtlest and airiest sense of an atmosphere softly tinged with enchanting hues. In a different way—a way more reminiscent of the old masters—Mr. Brush attains a beautiful surface, as hard and fine as enamel and with a little of the gloss of enamel which Mr. Dewing avoids.

Among the portraits Mr. Kendall's *Three Portraits* which was in the Philadelphia exhibition makes an even better impression in its present surroundings. It expresses character without eccentricity of handling, and it also expresses a serenity of mood on the part of the artist. The three charming faces are not more charming than the refined colour scheme of greys and lilacs woven into a delightful pattern, and the delineation of the figures is delicate and sincere, although the composition is hardly distinguished enough for a picture otherwise so personal and interesting. Many other portraits and single figures are handsome and decorative, such as Mr. Cushing's *The Black Fan*, also shown in Philadelphia; Mr. Hawthorne's *Arrangement in Yellow*, Mr. Anderson's *A Student of Steinlein*; the four by Miss Ellen Emmet, and Mrs. Cox's *Little Miss Muffet*. Of the accomplished realization of forms and interpretation of character that we find not only in the old masters, but in the best modern por-



PORTRAIT by Nicholas Maes.

Recently acquired by the Metropolitan Museum of Art.



traiture—the *Portrait of a Lady* by Fantin-Latour, for example, recently shown in New York city—we see little enough in any of this year's exhibitions.

Of the landscapes and seascapes there is more to say, Mr. Groll, with another Arizona scene; Mr. Lie, with his vigorous rendering of nature's more vigorous moods; Mr. Foster's *Sunrise from the Top of Mount Equinox*; Mr. Redfield's *The River Delaware*, to which the Webb prize has been awarded; Mr. Carlsen's *A Lazy Sea*, and Mr. Nettleton's *Midnight and Waning Moon* are only a few of many truthful and individual pictures.

If the exhibition as a whole seems to represent the practical rather than the poetic side of art, it must be remembered that a number of our more poetic painters, among them Mr. Dewey, Mr. Tryon, Mr. Davies and Mr. Charles H. Davis, seldom show their work in the annual exhibitions, and for the more important work of others—Mr. La. Farge, Mr. Blashfield, Mr. Van Ingen—there is not room enough in the galleries of the Fine Arts Building. The recent merging of the Academy and the Society will remedy the second condition; the first inevitably must continue.

The Metropolitan Museum has just acquired the portrait of an old lady by Nicolas Maes which was on exhibition in the Ehrich Galleries last winter and was described in the January number of *The Scrip*. The importance of the master, the fitness of the picture for museum use and above all its great beauty, make its acquisition a matter for congratulation.

The fine portrait by Fantin-Latour which was on exhibition last winter at the Knoedler Galleries has been acquired for the Brooklyn Institute Museum through Mr. A. A. Healy, Mr. George A. Hearn, and the Woodward Memorial Fund. The painting is an admirable example of Fantin's learned yet fluent brushwork and careful rendering of texture and substance. The subject is a woman of middle years, in a black gown with folds of fine lace softening the line of the low-cut bodice against the throat. A rose, one of Fantin's incomparable roses, is fastened in the lace, and a fan of turquoise blue is held in the left hand. The blacks of the dress make the American observer think of Whistler, in their richness and depth combined with a certain light handling of the pigment that leaves it dry and delicate on the canvas. The background is red and the scheme of colour is not remarkable for subtlety, but the entire picture, grave, restrained and distinguished, is a model for portrait painters of the present moment.

Announcement is made by the Municipal Art Society of a competition for a design for the decoration with historical paintings of the two side walls of the west vestibule of the Mount Morris High School, 166th street and Boston Road. The subjects of the two paintings required are "Gouverneur Morris Addressing the Convention for Framing the Constitution of the United States" and "The First Treaty of Peace Made Between the Weeksquaisgreek Indians and the Dutch at the Residence of Johannes Bronck in 1642."

The competition is open to artists, without distinction of age or sex. Each competitor is required to submit sketches in color for both panels. They must be signed or marked with a fictitious name or device, and delivered by 6 p. m. on May 15, to the secretary of the society, William Walton.

Arts and Crafts Department

Edited by Annie M. Jones

THE CRAFT OF ETCHING

IT is only necessary to glance over the records of exhibitions for the past winter to realize how much the print has occupied the attention of art lovers. The steel engraving, the mezzotint, the etching, the lithograph, the revived woodcut—each has been seen in nearly all the important galleries as the subject of special exhibitions. Nevertheless, many of the public, even of the art-loving public, know little, and that vaguely, of the processes by which the different kinds of prints are produced, and an elementary knowledge of such processes is needed for complete enjoyment of the results, as well as for discrimination between good prints and bad prints or between two grades of technical accomplishment. It saves the observer from asking from one kind of print a quality that cannot by the very nature of the way in which it is made belong to it. If we know how a mezzotint is made, for example, we do not ask from it the severity of line to be found in a steel engraving, nor do we ask of the engraving the velvety texture of the mezzotint. If we know that an etching is made with a steel point and a lithograph with a piece of chalk we do not ask the same character of line from both. Respect for the character of the different arts is really what enables us to get the most pleasure out of each and art is for our pleasure—a fact too often forgotten.

There seems, then, to be a place for a series of brief articles describing merely the fundamental lines—the scaffolding upon which the very delicate and complicated art of engraving is built.

To begin with etching, since of all forms of engraving that is the most widely known and at present, certainly, the most popular, the word itself, derived from the root of the German word "essen," to eat, indicates the nature of the process—the eating or "biting" of a metal plate by an acid. The plate, which is usually of copper, should be carefully chosen, compact in texture, yet pliant. It is warmed and then has spread upon it a coating of varnish in which wax is one of the ingredients. The etcher may either transfer his drawing to this varnished surface, or, like Whistler and Mr. Pennell, may draw directly upon it with an etching needle. This little instrument is fine or coarse, according to the line desired, and is used as a pencil would be used on paper, making, however, a much sharper line. The point must cut through the varnish until it touches the copper plate without cutting into it. The plate is then plunged into a bath of aqua-fortis, the back having been protected from the action of the acid by a coating of wax. The acid corrodes the copper along the lines that have been laid bare by the etching needle, but has no effect upon the parts that remain covered by the varnish. The rapidity of the corrosion or "biting," as it is called, depends upon the hardness of the plate, the state of the atmosphere and other conditions, so that it is impossible to foretell precisely how long it may be necessary to leave the plate in its bath. It may be a matter of hours or even of days, but the practised etcher is not often cheated into leaving it too long. When he thinks the right moment has arrived he takes it out of the acid, washes it, dries it, and removes the varnish by a chemical process. He then rubs printer's ink over it until all the lines are filled, wipes off the superfluous ink from the surface, lays a piece of paper over the plate and places it in a hand-press to pull his first proof.

If this were the whole performance etching would be a very mechanical art. It is the aim of the "painter-etchers" or men who etch their own designs instead of copying the pictures of others, to so far develop its resources as to make it not in the least a mechanical art. For one thing they control the depth and richness of the lines that are bitten into the plate by re-biting those which they wish to make strong and dark after having filled the lighter lines already bitten with varnish so that the acid will not act upon them. And after they have pulled a proof and found too little detail in the result they can cover the whole with a transparent varnish and resume work upon it, the varnish protecting all but the freshly drawn lines. Or if too much detail is found they can take a steel instrument called a burnisher and burnish out the superfluous lines. Often, too, the etcher does his final work on the plate by scratching lines directly on the copper. This is called dry-point work, and the lines thus made print with a very rich and soft effect as the steel point scratches a line with a slightly roughened edge which holds more ink than a line that is cut clean by the acid and slightly blurs the impression made on the paper. It is obvious that this elaboration of the plate can be carried very far, but after it is completed and the design is satisfactory, the printing must still be taken into account, and the character of the printing very largely determines the character of the final effect. Mr. Keppel in a valuable little pamphlet entitled "The Modern Disciples of Rembrandt," quotes the case of a French etcher—the Count Lepic—who some twenty years ago published "a set of etchings, representing, respectively, morning, noon, evening, night, sunshine, rain, fair weather, and storm—and yet all of these proofs were printed from one and the same etched plate! It was simply the variety of treatment

in printing that made different pictures of them." The printer may leave upon certain parts of the plate which has been covered with ink to fill the lines, enough of the ink to throw the lights which he wipes out into strong relief. He may deepen the tone of the print to mysterious shadow by wiping the ink away from the deepest dark to the strongest light in subtle gradation. He may place several thicknesses of paper next to the roller of the printing-press opposite the parts which he wishes strongly printed, thus causing the roller to press with greater force upon those parts. The colour of the paper and of the inks is an important factor in the appearance of the prints, an old, fine paper toned by time, and a brown ink, producing an impression of golden warmth far more beautiful than the comparative coldness of black ink on pure white paper. Where, as in the case of Whistler, the etcher prints his own impressions with a fastidious care for colour and tone, the result is veritably and wholly a work of art.

In former years it was exceedingly important to obtain an early print of any delicate etching as the fine lines of the plate became worn and partially obliterated with many printings. Frequently etchers destroyed their plates after a moderate number of impressions had been taken in order to prevent their yielding less satisfactory ones. Now, however, copper plates that have been etched may be covered by a very thin—an almost impalpable—film of steel which makes them much more durable, and the modern etcher who destroys his plate after pulling a few proofs is often prompted to do so by a vision of the collector bent upon securing what is rare.

Book Reviews

(Aubrey Beardsley. By Arthur Symons. New Edition, revised and enlarged. London: J. M. Dent & Co.)

This re-issue of Mr. Arthur Symons' well-known essay on Beardsley, in much more elaborate form, is only one more proof that this extraordinary artist's fame has developed into something more than mere renown of an ephemeral nature. It is now eight years since Beardsley's death, and the interest in his work among collectors and connoisseurs has not abated at all since his drawings ceased to make their appearance; on the contrary, we have had album of drawings upon album and monograph upon monograph.

Beardsley was never in any sense of the word a "popular" artist, although his three or four intensely original posters, which gave the impetus to the art which later developed into such a vast cult, and a comparatively few drawings of a more or less regrettable nature, made the man-in-the-street pause abruptly in his interminable promenade. At one time, as a matter of fact, Beardsley was a veritable craze, his renown even penetrated into the depths of smart London drawing-rooms, and his very personal style was travestied in "Punch." Fame, indeed! But this great notoriety was the worst thing possible for Beardsley's elegant art, for he sometimes pandered to it, and it is undoubtedly true that the great mass of his work—a collection of black and white drawings which stands unmatched in technical achievement as well as in beauty and originality of subject—is known for the most part only to the general public. This is really a most deplorable condition of affairs, and it could easily be

changed by putting on public view a collection of the artist's really worthy works, for such a display would have precisely the same effect on the public as did the Whistler memorial exhibitions, held after that great artist's death, in Boston, London and Paris.

The new edition of this monograph has been enlarged by adding twenty-five plates to the original six, and by supplementing the prefatory part of the essay with some interesting remarks on a collection of Beardsley letters published in 1904, although Mr. Symons should have gone out of his way, if necessary, severely to criticise the editor for including a number of letters of the most trivial nature, notes of a scant half dozen words which made his volume almost ridiculous.

By far the greatest interest attaching to this edition of Mr. Symons' very sympathetic and capable essay is the several drawings which have now been reproduced for the first time, and at least one of these drawings will take high rank among his artistic achievements. This is the design reproduced in photogravure, and, like its companion illustration for *Evelina*, only appearing in the large paper edition of the book. *Evelina and her Guardian*, once before made the subject of a picture by Beardsley, a drawing executed in both line and wash, although the latter medium is subservient to the former,—is one of Beardsley's altogether charming compositions, and as usual its wealth of intricate detail detracts not one whit from the general composition of the design. The graceful figure of Evelina as she gazes wistfully through an open window out over a sunny country landscape is one of the most wholly captivating creations of the artist's marvellous pencil, and it is to be regretted that we do not find more figures like this in his work. *Evelina at the Theatre*, a design

executed in wash, a medium at its best but very unsatisfactory, is a drawing calling for little notice, at least in so far as we can judge from the reproduction, while the unused design for the covers of "Bon Mots" is an excellent example of the artist's more vigorous line work. There is no note to the effect that "Raphael Sanzio" appears for the first time in reproduction, but certainly this important, though unpretentious, design, with its composition so reminiscent of one or two of the artist's other drawings, has not been published before, unless in some very obscure periodical. A facsimile reproduction of the original of Beardsley's rendering of Catullus Carmen CI also adds interest to this monograph.—A. E. G.

(Newnes' Art Library: Fra Angelico. New York, Frederick Warne and Co., Price, \$1.25)

Guido di Pietro da Mugello, now known over the civilized world as Fra Angelico, is perhaps more familiar to the public than any other Florentine painter by reason of his starry little angels printed in bright colours on post-cards and Christmas cards and Easter cards, and curiously retaining their blithe charm in these debased form. His delightful linear composition and the interesting settings for his sweet quaint figures—such as the little hut and distant castles in the *Adoration of the Magi*, the blossoming shrubbery of *The Last Judgment*, and the curious architecture in the *Martyrdom of St. Mark*—are not so familiar. The present volume of Newnes' Art Library contains sixty-five reproductions of his more important works, and an account, more biographical than critical, of his career, by Edgcumbe Staley. The author wisely lays emphasis on Fra Angelico's human characteristics as balancing the emotionally religious side of his art.



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the School Arts Book
(See Notes)

Notes

The School Arts Book, published at Worcester, Mass., gives encouraging evidence of the really good work that it being done in the schools in elementary art. With the growing interest in handicraft it is especially desirable that there should also be an informed and exacting standard of excellence in drawing and design, and early and continued training in these arts is the best assurance of such a standard in the public. The page of silhouettes, reproduced by permission from the *March School Arts Book*, is the work of Manley Allbright, a boy of eleven, who cuts "one a minute, without previous drawing, just for fun." Such natural ability is not as rare as might be supposed, but careful and intelligent training is essential if youthful talent is adequately to be developed. It is equally necessary for the artist and the craftsman and is the only road by which to escape pitfalls of eccentricity and weakness.

The third annual Water-Colour Exhibition in Philadelphia held under the joint management of the Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club will remain open until April 21. It is of unusual merit and interest.

At 307 Fifth Avenue, New York City, may be seen a group of original drawings by Signor Caruso, the Italian tenor, made for his book of studies in caricature of the various members and the staff of the Metropolitan Opera Company.

At the Modern Galleries, 11 East 33rd Street, New York City, may be seen on April 24 and 25 a collection of Japanese prints belonging to Miss Hettie Rhoda Meade and copies of old Florentine and Tanagra figures by Miss Helen Sargent, President of the Art Workers' Club.

ART BOOKS OF THE MONTH.

Days with Valasquez; With 24 illustrations; The Macmillan Company. 1906. Price \$3.00 net.

Landscape Painting and Modern Dutch Artists; Illustrated: By E. B. Greenshield. Baker, Taylor and Co. Price \$2.00 net.

Giovanni Bellini (Newnes' Art Library) Frederick Warne and Co. Price \$1.25.

Monuments of Egyptian Sculpture: By Friedrich W. Boffing. Published by G. E. Stechert. Twelve Parts. Each Part \$6.00 net.

PAPERS ON ART IN THE APRIL MAGAZINES.

THE CENTURY

A Sculptor of the Laborer, Christian Brinton.

APPLETON'S BOOKLOVERS

The Evans Collection of American Painting, Leila Mechlin.

EVERYBODY'S

The Heights of Art, Joseph C. Lincoln.

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